

LINGUA II:

[illegible]

LINGUA II: MALEDETTO
COMPOSITION FOR SEVEN
VIRTUOSO SPEAKERS

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----- All 7 speakers are already present (on-stage) as audience enters. Except for speaker A, the members of the group are articulating phoneme [S]. They do so quietly, randomly, chin-texturedly and contrapuntally. They do so in varying densities... mixing in and out of each other's transmissions. They form beautifully shaped phrases. They do so for as long a time as is necessary to settle the audience down, and to create a salon/living room atmosphere.

Speaker A takes a very long time before entering, and when he does, his first phoneme (the S of screw) should seem to come from the group.

----- The remaining members of the group continue to articulate phoneme (S) as noted above, under his opening address -----

[
S →

INTRODUCTION

1

speaker A= normal speech,
c.130-150 wpm, generally
mf, phrases well-spaced

S

Screw is a cylinder having a spiral thread and a corresponding spiral groove winding around it in a uniform manner.

Screw is also a reversed mechanism in which the interior of a cylinder is provided with a corresponding uniform spiraled thread and groove into which a screw as first defined may fit.
This basic definition may be expanded somewhat as follows:

- (1) Drachmann sees the screw as the application of a mathematical concept to practical use.
- (2) Wilkins, in 1648, saw the screw as an instrument.
- (3) Tubner says the screw is nothing but a twisted wedge which is not hit by blows.
- (4) Cochrane insists that the screw is a combination of the screw principle with the lever principle.

In my opinion, the screw is basically a nail, or shaft with grooves. There is some justification for this point of view since historically the nail seems to have preceded the screw, ---in fact one might even refer to a nail as a smoothly-shafted screw, and conversely, to a screw as a groovy-shafted nail. However,

before proceeding into a more technical discussion of these points I should mention that while the screw seems to have been known for a very long time its etymological origin at least is unclear. Baist and Kluge refer both French and Teutonic forms to the Latin SCROFA, meaning TO SOW. This seems reasonable since SCROFA closely relates to forms which appear in other languages and which do in fact mean screw in some sense.

For instance compare SCROFA with OLD FRENCH escroue or escro with MODERN FRENCH e'crou with MODERN LOW GERMAN schrûve with SWEDISH schrûbe with MODERN ISLANDIC skrufa or DANISH skrue.

group (S) ends

PRE-TECHNICAL

2

speakers B+D=
child-like quality,
c.130-150 wpm,
generally ff,
loose

(attacca subito)

ff
SPEAKER D:
BUT,

IF WE WERE TO ANDROGYNATE or dive in the dark OR CULBATIZE
or hoist in OR RUSH UP THE STRAIGHT
or slide up the board OR PERFORM A WIPE AT THE PLACE
COULD YOU take the push? AH HA that's the trick.

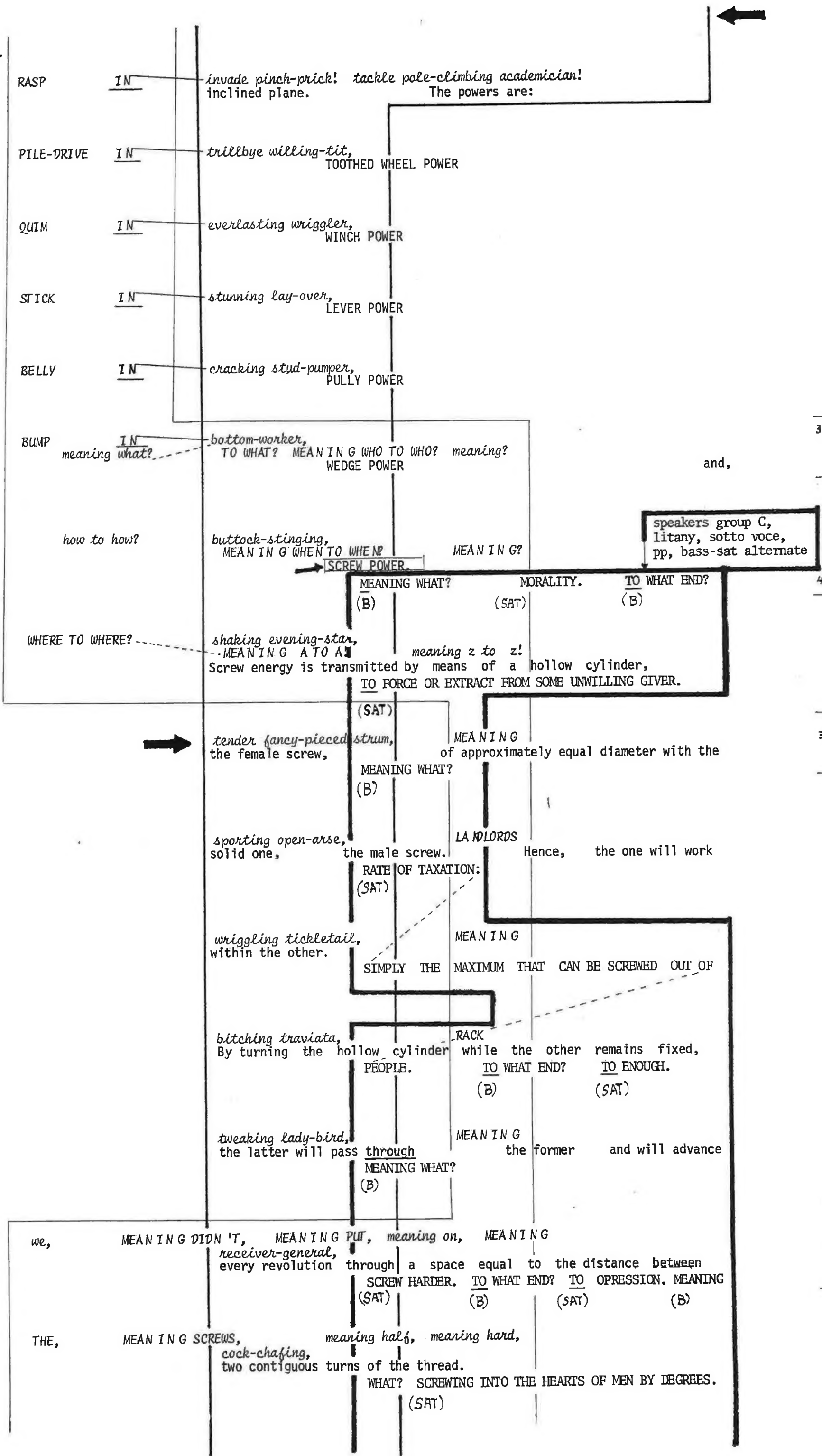
EXERCISE IN

SPOON - ON IN

B= forced whisper, ff

canary tail-trading mount! fen sparrow! fly-girling out-owlart!
Combinationally the male-female screw form one of the

screw miss pheasant! bang aunt merry-legs out-twigger!
six mechanical powers being a modification of the



MEANING

ENOUGH!

autem-mort, trollop, sister, in, artichoke, minx, invade, plover, trat, nit
As the screw is a modified inclined plane, there's no
(B) TO WHAT END? TO SCREWING THEM BEYOND THE WORTH OF THINGS.
(SAT)

dolly-mop, easy-virgin, twofer-morsel, article, on, blow, incog,

difficulty estimating the mechanical advantages obtained by it.

inspired, wagtail, sweetmeat, tib, prancer, thing, bite, aphrodisian,
If we suppose the power to be applied to the circumference of the screw,

and, *tail, taste, crack, anonyma, tenant-in-tail,*
to act in a direction at right angles to the radius of the

cylinder, and, parallel to the base of the *inundate:*
inclined

plane, by which the screw is supposed to be formed, *titter-truck,*
then the

power will be to the resistance as the distance between *dolly-buttock,*

two contiguous threads *is* to the circumference of the cylinder. *cotton-top,*

In practice, however, the screw is combined with the lever, *hedge-creeper,*

and the power applied to the extremity of the lever. *treblecleft,*
Therefore,

the LAW becomes: the power is to the resistance as the *demi-mondaine,*
distance

between two contiguous threads is *to* the circumference *commodity.*

described by the power. In this case the effect of the screw is increased by:

(a) lessening the distance between the *trull:*
threads,

(b) making the threads finer, and,

(c) *lace-mutton-tit, lift-skirt-trug, wanton-pickup, aspasia,*
lengthening the lever to which power is applied.

trumpet-laker-lady, hot-buttock-broker, gay-girl-merrybit,
The LAW, however, becomes greatly modified

by the *bobtail-termer, fly-by-night, partridge.*
tremendous friction prevailing.

(allow reasonable silence before proceeding)

USE 3

voice A=
less spaced,
c. 130-150 wpm,
poco
a
poco
accelerando

130-150 wpm

poso a poco
accelerando

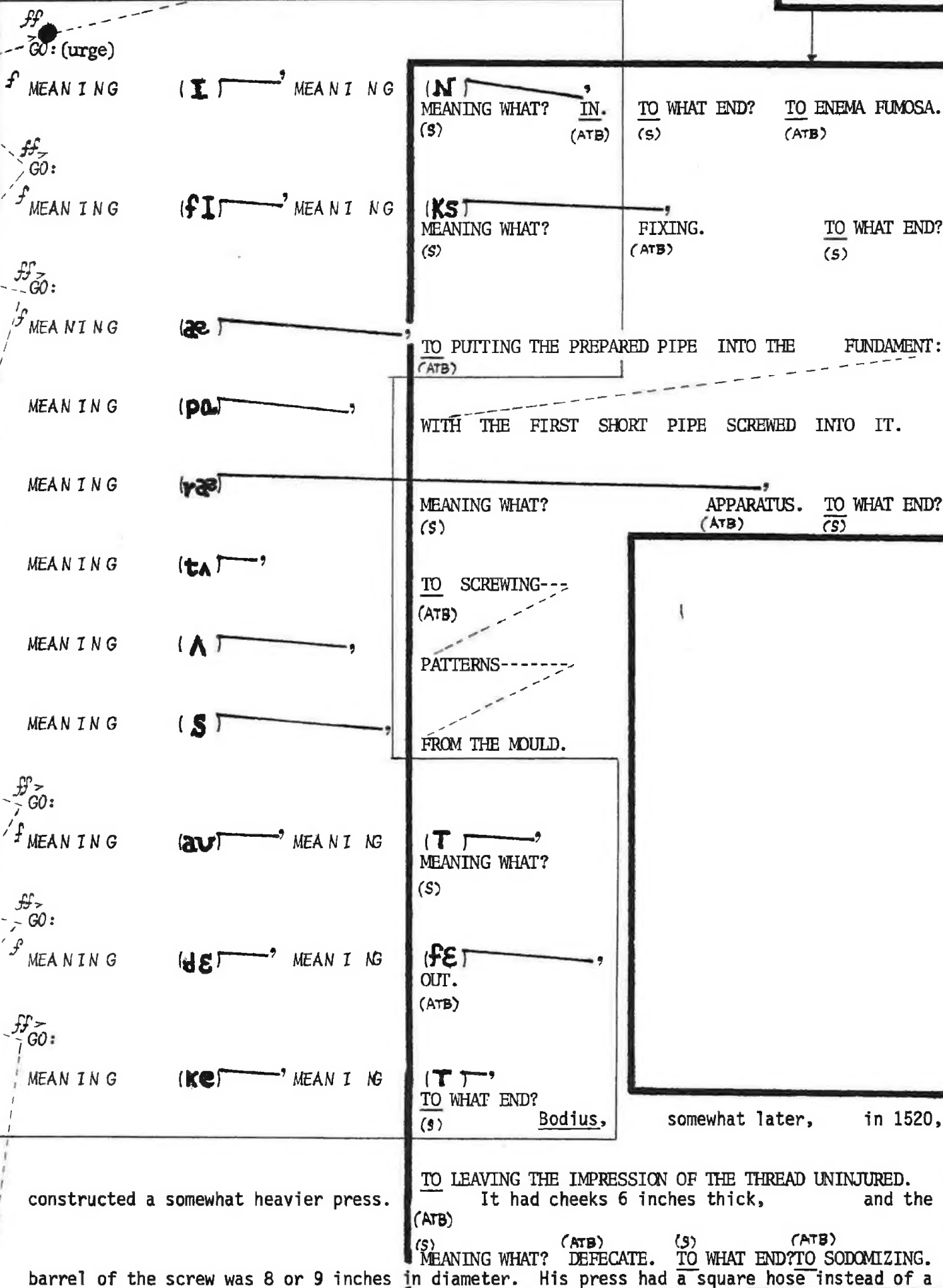
The uses of the screw are various. In the most general sense it is an invaluable device for holding things down. That is, in the application of great pressure. Interestingly enough, the entire question of the screw-as-a-pressure-device did not clarify itself immediately. For example, at an early stage in the development of the printing press, Stradanus in 1490 writes:

"It is difficult inserting the slide at random to get the page centrally located under the screw of the press, failing which, the platen TILTS, and applies pressure unevenly. Rails are therefore introduced to guide the sliding bed. But, as the screw is held vertical only by passing through the top cross bar, usually called the head, and by the guidance of the side members, or cheeks, some wobble may still occur at point of impression. The screw is therefore made to pass through a lower member."

(attacca subito)

speaker D=
dramatic speech
+ "voicing", f

speakers, group C,
litany, sotto voce,
generally pp,
soprano-atb
alternating



1

2

1

2

1

2

1

2

1

2

1

3

2

than a well-fitted box-hose and helped to regulate screw-pressure. On the other hand, much earlier, Heron is quite aware of the screw as a pressure device. TRUE, his machines were less complex, and they were used for simpler work. Never-the-less, it might be of value to quote a portion from his Mechanics as found in the Leiden MS. In this case, Heron is describing a twin screw press. Note the attention to and concern for screw-pressure:

unison tutti speakers, pp sotto voce, 200-220 wpm, steady-state

(attacca subito)

FIRM IN SUBSTANCE NOT TOO DRY NOT TOO GREEN BUT IN BETWEEN DRILL BOTH ENDS DEEP
"Now we shall tell about the work with the presses

INTO ITS SUBSTANCE HOLE GO INTO ENDS ARE HARD THEY MEET ROUND HOLE HEAD TAKE
with which you can press with force and power. They are

OFF SCREW-LINE PLACE ON THE END OF THE SCREW STICK FOUR HOLES PUT FOUR
among the most powerful there are, and the most perfect.

HANDLES INTO THESE HOLES PUT INSIDE DEPTH OF THE ROUND HOLE BASE OF THE SCREW
We say that the beam that is called the mountain is only

FIT THE END OF THE SCREW GROOVE INTO THE ROUND HOLE THEN WE DRIVE BACK INTO
a lever which a weight presses down, and the weight that

THE ROUND GROOVE HOLD IT FAST SCREW CANNOT GET OUT SCREW THAT COMES END INTO
presses it down is on its end that is lifted above the ground,

SCREWS TWO ROUND HOLES GOING INTO THE SUBSTANCE PIERCING TO THE OTHER SIDE ROUND HOLES
and as long as it presses, the juices will not stop flowing

INTO WHICH THE ENDS OF THE SCREW GO IN THESE HOLES SCREW-FURROW INSIDE FEMALE
until the weight sits on the ground. Although they are

SCREWS SCREWS ARE TURNED SENT DOWN TURNED LIFTED MAKE A FEMALE SCREW LENGTH AND
very powerful, their pressure is not also strong by continuation.

THICKNESS SIZE LENGTH THICKNESS WIDTH WIDTH WIDTH GREATER WIDTH HOLE GREATER
Therefore, it is necessary to repeat from time to time the turning

INSTRUMENT REST FIRMLY CUT OUT THE MIDDLE SUITABLE CUT CUT THE MIDDLE CUT CUT FIT
and the pressure.

ONE CUT INTO THE OTHER HOLDS FIRM GRIP PLACE ON THE TABLE SCREWS THIN THICKNESS
These pressing instruments are easy to work. They can be moved

LENGTH BETWEEN WIDTH SUCH A SIZE UP INSIDE SPACE JUICE CAN FLOW CUT OUT THE
and put up any place we want, and there is no need in them for a

MIDDLE GROOVE TOUCH FIT INTO IT PLACE GROOVE PLACE THICK FILLS OUT PLACE LENGTH
long straight beam of a hard nature, and there is in them no hindrance

WIDTH THICK FILLS TURN THE SCREWS BEAM THE FEMALE SCREW-FURROWS IN IT COMES
from stiffness. They are free and press with a strong pressure, and

PRESSED PRESSES ON INSIDE SUBSTANCE IN PRESSED JUICES RUN OUT SCREW IS TURNED
the juices come out altogether, and

AGAIN THE OTHER WAY BEAM LIFTED TAKEN PRESSED SUBSTANCE SHIFTED UNTIL EVERY BIT
we have to repeat the pressing again and again until no more juices

OF JUICE IS PRESSED OUT.
are left in the pressed substance."

AGAIN

speaker D= dramatic speech, + "voicing", mf

speakers group C= litany, sotto voce, pp, tenor-sab alternating

MEANING

HURT?

MEANING WHAT?

KEY.

TO WHAT END?

TO SCREW A PLACE.

MEANING

WHEN

MEANING WHAT?

FALSE.

TO WHAT END?

TO LOCK THE DOOR.

MEANING

WILL

MEANING WHAT?

SKELETON.

TO WHAT END?

TO WHAT END?

MEANING

YOU

TO STAND ON THE SCREW.

MEANING WHAT?

INSTRUMENT.

MEANING

STOP?

TO WHAT END?

TO NOT BOLT.

MEANING WHAT?

PRISON.

MEANING

(M)

TO WHAT END?

TO RACK HER GOOD.

MEANING WHAT?

TURN-

MEANING

(i)

KEY.

TO WHAT END?

TO TURN THE SCREW.

MEANING

(N)

MEANING WHAT?

ON.

TO WHAT END?

MEANING

(I)

TO STRETCH HER LIMBS

WITH

SCREWS--

MEANING

--AND PULLYS.

MEANING WHAT?

EXTORTION.

TO WHAT END?

TO TORTURE.

MEANING WHAT?

GO!

speaker D=
drunken quality,
+ "voicing", mp

TO CRUSH THE THUMBS OF THE JEW WITH VICE AND SCREW.
(SAB)
MEANING WHAT?
(E) PENAL.
(SAB)
TO WHAT END?
(E)
TO GET HIM TO TELL YOU WHERE HE BURIED HIS TREASURE.
(SAB)
MEANING WHAT? FUZZ. TO WHAT END? TO GET A HEAD SCREW.
(E) (SAB) (E) (SAB)

ff
FURTHERMORE:

KISK
FLUFF
SNUFF
SOAKED-OUT-SPIFF!
IN COG
N APPY-BUBBED!
ROAR-
GRAPE-SHOT-TAVERN ED!

STARCH-PLOWED!
LUSH-DAMAGED!

POTT
HEARTY-
AND

p

ff
GO:

TANGLE
SNAP
WET
ELEVATE
CHUCK "THIRSTY-JUG-BITTE N-WINEY
VAT-SWILL"
"GAY-HOCKEY-TIP"
"WHITTLED-HIGH-BUFFY-
TEETH"
"HARD-UP-SWIGGLER"
OVER-MORE:

"SWIZZLE-ODD"
"HELPLESS LUMPY"
"SNUG-PRUNE"
"TIGHT-CUT"
PRIME
YAP
FALL

ff
GO:

pp

BATTER BLIND BLOAT
HAZE
HEAD
MASH MIX MOPP
SHOOT
SO--
RATTLE REEL ROCK!

(attacca subito)

speaker B=
whisper, f
200-220 wpm
poco
a
poco
ritardando

However, in another sense, it seems clear from the Mynas Codex, edited by Nix, hackster: accomodate strike, spread choppers, fiddle threads, mount, cut easy, block, nibble, that Heron really doesn't know how to compute the effects of the screw, trim, hair, rake, diddle, knock, hurry-whore, caulk everlasting daughter of eve! tumble, shake, though he's credited with development in the basic screw-line. trounce hobby-horse clubs! wallop, dibble, in, bore, stitch, Parenthetically, there is disagreement here, for Pappos insists that the screw- perform, peg, pestle, line, often referred to as the "snail on the cylinder", called on, Cochlea by the Romans, was first constructed by Appolonios of phallicize, In any case, Perge in 170 BC. plough, pluck, Heron takes into account only the difference between the radius of the hunt-about, tup, handle and the screw itself. hump, Actually, screws for holding down as we know them were not really adamize, spike, clarified until goldsmiths devised them for locking, that is, get-into, dog for bracelets and the like, although, if I remember correctly--- lay-out,

(allow considerable silence)

speakers B+D=
child-like
quality, f

f BUT,

c.150 wpm,
continue
ritardando

IF WE WERE TO GO BEARD-SPLITTING, or bush-ranging,
Schramm has provided one of Biton's catapults with holding-down-screws.
plug,
OR RUMP SPLIT-TWAT-TROMBONING, or quim-wedging,
poke,
OR BUTTON-HOLE WORKING, could you take it long?
Drachmann cannot use Biton as evidence for anything.
pole,
AH, HA, THAT'S THE TRICK!
He also thinks that Schramm is wrong in this case, because
poop,

Incidentally,

WHAT "holding-down-screws" should more properly translate: "a drum,
pound,
WOULD around which a rope is wound".
prick,
YOU push,
DO palliasse,
AFTER pack,
THAT? put, The drum

GO FOR A BIT OF BEEF? COCK FIGHTING? GIBLET PIE?
was made from metal thread wound around a cylinder, and
wren, muss, frisk, mump, tickle white aprons, cock,
would you want A HAIRCUT? OR TO GO FOR TROUT IN A
inside a hole. For our purposes then, holding-down-screws did not
in-----hoist, foraminate, pug, tit, hump, dip, scour, do, nick,
PECULIAR RIVER? WHO KNOWS! but, male and female screws of a
come into use until it was possible to make mow mother flesh! stick,
compress underwear, whisper, punk,
could you---TAKE IT LONG? AH, HA, that's the trick.
die and screw-tap.
dart, split!

NEVERMI ND,

120-140 wpm,
poco
a
poco
accelerando

speaker D=
drunken quality,
mf

Screws for moving and adjusting are quite another matter. One of the most significant early
instruments is credited to Archimedes and is known as the ENDLESS SCREW. He
is personally supposed to have used his instrument with the windlass to pull a fully loaded
3-masted ship on dry land, and, (a combination first mentioned in
1404), it became possible to drain land, and,
by combining the endless screw with the windmill,
in Orebasios the endless screw, for medical reasons, was used in the chest of
Nymphodorus, and, according to Diodorus, the NILE DELTA was irrigated by the endless
screw, and, again at a certain point, Orebasios is concerned with

how the endless screw can move a tortoise, (a tortoise is a sled for dragging
GILDED, GLORIOUS, GROGGY,
loads). I quote: "The screw passes through a hole.
FOGGED, JAGGED,
BUT, inside the hole a bronze or iron plate has been driven into the tortoise. The
FLAWED, JOLLY,
plate is called a "tooth". Now, the tooth of the tortoise is engaged with the
FOXED, JUG!
screw thread of the screw. Accordingly, the result is that, caught up by the
GET OFF YOUR MUZZ!

160-180 wpm,
speakers, group C-
litany, sotto-
voce, pp,
alto-stb
alternating

continue
accelerando

speaker D=
dramatic speech,
+ "voicing", mp

200-220 wpm,
continue
accelerando

B, C, D speakers (one at a time, i.e. soloistically) extract
phoneme (K_A) as indicated, from speaker A text. (K_A) is
always forte, percussive. Structurally, (K_A) anticipates
COME, (canonic section following). Select the succession
of solo voices so that the sequence is interesting timbr-
ally. Vary frequencies, durations (however, always with-
in degrees of shortness), envelopes.

turning of the screw, one way or another,
FUDDLE,

the plate called the "little tooth"

PARALYZE,

reaching around the screw in the hollow- screw-
SCOOP,

SQUIFF,

OPENING YOUR MOUTH.

will move the tortoise."

CLINCH,

CUP, NOG,

FOR FORCE.

OVERSHOOT!

CHIRPING-MERRY-POT-SHOT!

AND,

MEANING WHAT? (A)

-thread itself,

FOR WHAT END? (A)

SHAKE, FLUSH,

PRESSING.

FOR WHAT END? (A)

WET, WHAT?

FOR SPECULUM. MEANING WHAT? (A)

STRAINING.

FOR WHAT END? (A)

FOR CONVEYING NOURISHMENT.

MEANING WHAT? (A)

CONTRACTING.

FOR WHAT END? (A)

FOR SPIRITING THE FEMALE.

MEANING WHAT? (A)

ORALIZING.

FOR WHAT END? (A)

FOR WONDER ABOUT THE CURIOSITY OF PEOPLE.

MEANING WHAT? (A)

HOPING.

FOR WHAT END? (A)

From these simple,

FOR WISHING.

(M)OVE, SUCCUBUS

S-UCTORIALY.

(I)NHALE, I NLET,

S-UCCUMB-

SUCCULENTLY.

practical beginnings, the screw for

(M)OUTH,

(I)NHALE, I NLET,

(I)NHALE, I NLET,

SUCTION N.

armour fittings.

Screws as a slow motion device, such as in the probably Hellenistic worm-gear.

Screws for the reduction of velocity, such as those used for lifting loads

according to the chronicle of Gervais the Monk, circa 1200.

Surgical instrument screws, such as are illustrated in SPECULA MATRIS,

incidentally, several specimens are still extant.

(7) Stopper screws, such as are described by Cipriano Piccolpasso for his pottery
KΛ

bottles, and furthermore, in Heron's template for screw-making, and in
KΛ KΛ

self-snuffing-screw-lamps,

MEANING WHAT? ^{KΛ} TO BE A TWIST. ^{KΛ} TO WHAT END? INTO SCREWING YOUR OWN MOUSTACHE
WITH DEEP DELIBERATION. MEANING WHAT? ^{KΛ} TO BE ALL IN A SCREW. ^{KΛ} TO WHAT END?

and in the double-screw,

^{KΛ} INTO EVERY DISJOINTED LIMB. MEANING WHAT? ^{KΛ} TO BE PROPELLING. ^{KΛ} TO WHAT END?
^{KΛ} INTO A SEEN HOLE THE SUBTLE SERPENT WILL SCREW HIS WHOLE BODY. MEANING WHAT?

and in the direct twin-screw,

^{KΛ} TO BE COMPRESSING. ^{KΛ} TO WHAT END? INTO BEING SCREWED-UP,
^{KΛ} UNTIL YOU CAN HARDLY BREATHE. MEANING WHAT? ^{KΛ} TO BE RIDICULOUS. ^{KΛ} TO WHAT END?

and in the cog-wheel-engaging-screw,

^{KΛ} INTO VANITY MADE BARE. MEANING WHAT? ^{KΛ} TO BE A MISTRESS OF A SCHOOL
^{KΛ} NOT A SEMINARY. ^{KΛ} TO WHAT END? INTO TIGHT LACING. MEANING WHAT?

and in the screw-jack,

^{KΛ} TO BE WHERE YOUNG LADIES FOR ENORMOUS PAY MIGHT BE SCREWED OUT OF
^{KΛ} HEALTH AND INTO VANITY. ^{KΛ} TO WHAT END? INTO A PICK-ME-UP.

and in the screw-nail,

^{KΛ} MEANING WHAT? TO BE TAKING A SCREW EVERY MORNING. TO WHAT END?
^{KΛ} INTO A LITTLE DOSE OF BITTERS. MEANING WHAT?

and in the differential, or hunter's-screw, (which by the way is formed of two--

^{KΛ} TO BE CORRECTING THE EFFECTS OF LAST EVENING'S FESTIVITIES.
^{KΛ} TO WHAT END? INTO SWEARING YOU CAN SEE ALRIGHT,

screws, a larger and a smaller, the former being screwed internally to allow-

^{KΛ} WHEN MODERATELY SCREWED. MEANING WHAT? TO BE CONTORTING.
^{KΛ} TO WHAT END? INTO SCREWING YOUR BODY. MEANING WHAT?

the latter to screw into it. The pitch of the two screws differs slightly, and-

^{KΛ} TO BE MAKING THEM SHOOT WHICH WAY YOU PLEASE.
^{KΛ} TO WHAT END? INTO GIVING AIM

for each turn of the chief, or larger screw, the progress of the point of the compound
^{KΛ} TO STATE ^{KΛ} AFFAIRS. ^{KΛ}

during canon,
speaker A moves
in and out of
prominence with

speakers, group C

group C= canon, conversational voice, inner intensity,
irregular accents, generally piano. Each speaker articulates the
text once in this order: S,A,T,B. Succeeding speakers enter as
marked by ***. Although there is a general ritardando in progress,
each *speaker* always begins at 260-280 wpm and ritardando in his own
rate, (thus, the tempo rates are likewise, contrapuntal). Each
speaker should move "in and out" of prominence. It is important
only that the words of the text will have been heard in some
permutation by the end of the canon.

+(canon ends,
I.E., "want
out")

screw is the difference of pitch which results in very great power).

furthermore, one must mention game
devices, such as in Heron's auto-
matic or puppet theater, where the
screw-furrow is primary: "There
are two different constructions.
One is a small stage which auto-
matically comes into view, presents
a puppet show, and retires again.
The other is a stage standing
still, but presenting automatically
a play in many acts. In both cases
the moving force is a heavy weight
fitting into a container full of
millet or mustard seeds. The seeds
run out through a narrow hole. The
weight comes down at a determined
rate and it turns an axle from
which it is suspended by a thread.
All of the movements are taken
from this axle by means of threads.
A puppet or any other thing is
turned by a thread going over a drum.
If it has to turn back, the thread
is passed over a peg in the drum
and wound around the other way. If
the object has to move, and stop,
and move again, there is a length of
slack thread between two windings.
This slack thread is stuck on the
drum with wax so that it will not
hang down and get caught in the other
machinery. If an action has to happen
only once, such as a back cloth being
dropped, it may be worked by a separate
weight which is released by a thread
pulling out a pin. The moving stage
runs in and out on 3 wheels. It may be

(CIRCA)

S IN THE END THOUGH, YOU COME, IN WANTING!
YOU COME WITH PROPS AND ENGINES.
YOU COME WITH SCREWS AND PULLEYS.

YOU COME WITH AGITATION.
YOU COME WITH DESIGN.
YOU COME RELIGIOUSLY.

YOU COME TO RAISE MY LOVE AND DEVOTION.
YOU COME LAWFULLY.
YOU COME CUNNINGLY.
YOU COME FORCIBLY.

YOU COME SECRETLY. YOU COME POLITICO.
YOU COME ALL OVER ME YOU BITCHING WANT!

HiSTORY

ritardando
continues
through
silence

4

100-120 wpm,
begin slowly,
stately,
quietly,
passively,
more spacing

speakers, group C=
canon, hushed-
conversational
voices, generally
p, order of entries:
S,T,A,B.

moved in and out by another set of
wheels that are lowered or lifted
by a screw-furrow engaged by a peg.
A movement of the arm of a puppet,
as in hammering, is produced by
pins on the wheel, acting on the
short end of a lever."

The wedge has been used from very old
times for splitting things. A very
special use is seen in the perfume
press pictured at Pompeii.

The wedge is the direct descendant of
the ax. Possibly

it is the other way around.

The lever is found everywhere in
nature.

The roller and the wheel are very old
indeed.

The auger translates a circular motion
into a linear one along its axis of
rotation. It is related to the screw.
Possibly, it was invented by
Archytas about 400 B.C. Actually,
the principle of the rotating shaft
first applied in the early Bronze Age
was extended by the Alexandrian Greeks
into the screw.

In medieval times metal screws were
rare. Even in the 19th century they
were not made with points. A hole had
first to be prepared for the full
length of the screw. Matters were com-
plicated by the fact that glue was
prohibited by guild regulations. Thus,
a firm fit was sometimes a problem.

The fixing of locks and bolts and other
attachments up to the late 17th century
was done by nails, not screws.
Eventually, screws took the place of
wedges in the crafts of the locksmith
and the watchmaker.

speaker B=
whisper,
generally
mf

Today, -- screws are machined and machines are screwed. This
sample-of-sin, scolopendra, scotch-warming-pad, shoreditch-fury,
was not always so. Originally, machine screws were made by
shoful-pullet, smock-servant, soiled-dove, special-spigot-sucker,
hand. Under this primitive system, no two screws were alike.
skit, sportswoman, squirrel, star-gazer, stew, sard,
When a screw had to be replaced it was difficult to make another
scour, serve, shag, smock, snabble, snib, stroke, strum,
that would fit.
stingtail, summer-cabbage, swallow-cock,
fad-cattle, canary-bird,
fancy-fagot, castoff,
Henry Maudslay, about the opening of the 19th century, a
featherbed, cleaver,
period referred to as the Paleotechnic Phase, gave
file, cocktail,
great study to the production of uniform and accurate
filth, concubinal,

Attacca

S IN THE END YOU COME IN SWEETNESS.
YOU COME IN PERFUME, OVER THE PRESSURE OF
FEET. YOU COME IN EXPRESSION WITH LEMON,
LIME, AND BERGAMOT.

YOU COME IN ENFLEURAGE.
YOU COME IN MACERATION.
YOU COME, WITH YOUR FIXATIVES.

YOU COME WITH JASMINE.
YOU COME IN THE NAME
OF ORANGE. YOU COME TO
REDUCE THE REVOLTING
ODOR.

YOU COME WITH HYACINTH.
YOU COME WITH TUBEROSE.
YOU COME IN DILUTION.

YOU COME AROUSING MY SCENT POUCH TO A FURY.
YOU COME SCRAPING.
YOU COME ALL OVER ME,
YOU BITCHING SWEET.

*(canon ends, i.e. "sweet screws")

a
slight
accelerando

c.120-140 wpm

speakers, Group C=
canon, hushed but
more incisive,
generally p, order
of entries:
A,T,B,S

speaker B= whisper,
generally mf, but
more incisive;
structural goal is
"go-through" p.13

NB: speaker B may
be out of phase
with speaker A
during this canon.

screws, laying the foundation for the modern interchangeable type.
fireships,
Maudslay's passion resulted in his screw-cutting lathe. Obviously,
flag-about,
a decisive piece of standardization.
flagger,
flapper,
Leonardo's work with the screw seems to have been far in advance
flash-mollisher,
of his time.
flash-tail,
assume it to be original. His notebooks contain many sketches
flesh-broker,
of long-lead-screws used to control mechanical devices
haughty-dickey-bird, nag, nanny, for niece,
reproducing the screw itself, + (ATTACCA)
nymph, nightpiece, nug, nightpiece, nestlecock,
and as such, fathered the modern concept of
nidge, nig, nock,
the use of the screw in toolmaking. nub,
nug, niggle, needlewoman,
Notwithstanding the fact that before the end
night-bird, night-trader, nockstress, night-
of the 19th century factories began pro-
snap, night-hawk,
ducing tools at a lower price than the black-
fling-dust, game,
smiths, still making their own tools, gobbleprick,
flip-flap,
preference for home-made tools lingered on.
flirt-gill, girls,
Many travelling blacksmiths roamed the villages.
flirtina-cop-alls, gamehen,
One remarkable figure was Pincher Jack.
fly-by-night, gamester,
Maudslay was followed by Sir Joseph Whitworth.
foreskin-hunter, gear,
He
frigated, goatmilking,
established the primary system of uniform threads.
free-lancing, go-between,
which, frig,
subsequently, was accepted by leading machine builders all around
flap, gill,
the world.
flimp, graduate,
Improvisation played a large part in the village workshop.
flourished, green-goods,
It influenced the design of future equipment. Examples are the
flutter, grass-widow,
famous stone-weighted beam-drill that operated without a screw-
foin, giglet,
ing-down mechanism, and the home-made-slip-wrench which was
fondler, gallimanfry,
an adjustable spanner made without a screw, but much esteemed
fumbled, gook,
by tradesmen for its power to grip a worn nut.
front-door-working, giggler,

cracked-pitcher,
cuddle,

cockatrice,

So much so that we
convenient,

cats,

+IN THE END YOU COME

ARTIFICIALLY INSEMINATING.
YOU COME IN SOCIAL VARIABLES AND
SELECTED STUD SERVICE. ***

YOU COME AS A STATISTICAL DONOR
OF HOW AND WHY. T,B,S

(S,A only on following lines. T,B
bypass: YOU COME IN MY PUDENDUM
WITH INSTRUMENTS OF WAX AND RUBBER,
OF LEATHER AND GUTTA-
PERCHA, DILETTO-DALLYING.)

YOU COME BROOMSTICKING.
YOU COME INJECTING.
YOU COME EMOTIONALLY.
YOU COME CULTURALLY.
YOU COME PRESUMPTIVELY.
YOU COME SUPERIORLY.
YOU COME ALL OVER ME,
BITCHING NEED!

+(canon ends, i.e.
'need improvisation')

Speaker B is
in phase again

speakers, group
C= canonic (but
not imitative,
read as given)
conversational
hushed, but
incisive,
generally p

Later, following Whitworth's lead, the seller's standard was adopted.
fulham virgin, *gixxie,*

(b) IN THE END THOUGH YOU COME IN GOODNESS.
(t) YOU COME (s) YOU COME IN SLANG AND SELLING,
(a) YOU COME IN SMALL PORTIONS WRAPPED IN A TWIST OF PAPER,
IN SALARY AND WAGES,

(s) YOU COME IN TOBACCO,
(b) YOU COME IN BUTTER,
four-legged-frolic,

go-through!

(t) YOU COME IN PUFFING AND SPREADING,
(s) YOU COME IN SILK,
(a) YOU COME IN HOUSES AND GREEN PASTURES,

(b) YOU COME ABUNDENTLY,
(a) YOU COME ALIVE,

The chief difficulty with Whitworth's method was in the attainment of accurate,

(t) YOU COME IN CORKS AND BOTTLES, YOU BITCHING GOOD!
(b) YOU COME ALL OVER ME Any error was multiplied. For instance,
uniform pitch of the screw-threads.

an error of one ten-thousandths of an inch in pitch between screw-threads would probably go unnoticed if there were only half a dozen turns. BUT, say with 24 threads to the inch, given a screw a foot long, the error would be multiplied by 288, such that the screw would bind and jam before going far into its counterpart. Ingenious means have corrected such errors, and screws are now-a-days turned out very cheaply and with great accuracy.

(a very slight pause)

There are two basic methods for cutting a screw thread by hand. In method A one should: mount a metal rod of desired diameter between the centers of a lathe, then
fix a cutting tool on the slide rest of the lathe forcing it against the rotating rod, then
repeat this process until the thread is sufficiently deep, then
match it with a master screw to test accuracy.
In method B one should: use a screw-die and die-stock, then
fix the rod in the die-stock with the dies straddling the rod, then
rotate the stock until the thread is cut by the dies being pressed together
gradually by a screw in the stock.

(A female thread may be similarly formed with a screw-tap worked into a hole with a wrench).

In modern screw-making, however, only the above principles are followed, for
screws are now-made on automatic lathes designed to cut a large number accurately in one
operation. Machines are now so thoroughly automatic that an attendant can watch several of
them such that vast numbers of screws can be turned out at surprisingly low cost with
almost perfect accuracy. By employing "change wheels" on the lathe heads the number of
screw-threads may be altered from one standard size to another.

IF:

IN THE END (t) I AM NOT CERTAIN THAT YOU'LL COME, IN ANY CASE, I SHOULD

IN HAVE SCREWED MYSELF UP TO ACCEPT IT, AS I AM .

"THE FARRIER PRONOUNCED SHY AMONG STRANGERS. (b) DO YOU

HER A MOST SUPPOSE CHRISTINA WAS PROPHECIC? (s) "DOCTOR,"

COMPLETE SCREW DESPITE REPLIED SIR AUSTIN, "IF YOU HAD A PURE-

AN U NHEALTHY CON DITION." AH, BLOOD ARAB BARB, WOULD YOU CROSS HIM

YOU'LL COME ALL OVER ME WITH A SCREW?" (a) I AFFIRM THE RIGHT

YOU BITCHING G TO SINGULAR BARGAINING WITH ALL OF THE

GAME . AH, COLLECTIVE GOVERNING ORGANS. (t) DID

HA, AH, YOU KNOW THAT BEFORE THE USE OF WIND

POWER THERE WERE A FEW HORSE-

TECHNOLOGY

5

(transitional)

speaker A= normal speech, more accented here and there, slightly more "heated" as he tracks a,

(like an aside:→

humorous metaphor over his straight, dull text, generally mf

Speakers, Group C= laugh canon beginning at + which continues through conversational voice-text as given. The laughs are well-spaced twitters, the conversational voice-text is leggiero, generally p

Speaker D intersects with the qualities of group C (both laughter and text).

Speaker B gets in on the laugh act too.

c. 220 wpm

poco a poco ritardando

c. 120-140 wpm

poco a poco accelerando

c.140-160 wpm,
speaker D=
drunken
quality,
generally
pp

PP
BLOWED, BLUED, BLURRED,
CORNEO, CROOKED,
FUZZLED, FLOORED, FETTERED,
KEY-HOLED, GRAVELLED,
GUTTERED,
KNOCKED-UP,

DRIVEN

SCREWS?

ARCHIMEDIAN

AH, HA

laughter continues

(subito)

OUT!

ff

MUGGY, MUDDLED, MOPPED,
MALED, N OGED,
DAGGED, DOWNED, DULLED,

ONLY TO:

f EYE, ELECTRIFY, EXHAULT,
LAP, UN DER,
LET, FAR, FLY,
LUMP, HIGH,
LUSH, HEARTY,
LEAR, HANCE,

AGAIN,

(subito)

c.160-180 wpm,

speaker B=
whisper,
generally p

When you compare this remarkable precision and productivity to statements
pagen, panel, pannel, particular, peculiar, petticoat, pick-up, piece,
by Cellini who thought a male screw should be made three fingers thick, or
pintle-bit, poker-breaker, pole-cat, prick-climber, public-ledger, punk,
by Stevinus who thought that the screw should usually be at an
puttock, pusher, pirate, placket, puzzle, prim, prugge, pross, polly, purse,

angle of 30 degrees,
abbess-occupant,

we have, indeed,
wet-happy,

beyond doubt,
baby-dicky-bird,

come
columbine,

a long way.
afloat, layout, wife-in-water-colors,

On the other hand, it might be of interest
dasher, dalilah, dell, demi-rep,

to compare these modern techniques with
dopey, doorkeeper, dove, dawse, doxy,

another passage from Heron's Mechanics, I quote:

"As for the female screw, it is made in this way:
dromaky, dulcibel, dulcinea, do, dock,

We take a piece of hard wood,
whittle, tway-poke,

whose length is more than twice the length of the
work-lard,

female screw, and its thickness like that of the female screw,
fashion-spoon,

and we make on one part on half the length of the piece of wood
rabbit-pie, rainbow, ramp, ram-skit, randy-dandy, rantipole,

a screw in the way we have already described,
real-lady, rep, rig, road-rover, rump, rasp, relish,

and the depth of the screw-turns on it should be like the depth of the screw-
roger, rut, raddie, ramage, ripe,

cf. p. 20
for
continuation

phoneme (R) flutter= tutti speakers (except A), one at a time as indicated. Straight lines
give the length of each flutter. Flutter barely audible at beginning, ppp. This section
moves to a point of considerable intensity, as noted, but very gradually. Vary timbres,
frequencies, move to flutter decay at the end of each phrase. Phoneme-(R) attacks are to be
as synchronous as possible to the speaker A text from which they are extracted.

continue

Synchronicity is imperative here. Speaker A is very steady but "driving" gradually to increase wpm rates. Poco a poco "pin agitato" within mf-f range (gradually remaining speakers essentially "mask" A). Remaining speakers: alternate between Phoneme-(R) flutter as noted, and tutti (unison) extracted words. The words begin ppp, but must have an inner-intensity, Stravinsky-like percussive quality. If a given speaker is phoneme-(R) fluttering at the point of an extracted word, continue flutter as noted, then proceed to the next immediate extracted word. In these cases it may be helpful to consider the flutters as up-beats to an upcoming unison word, e.g. R

TURN, all available voice not (R)-fluttering at any given moment are to articulate extracted text.

-turns which we want to turn in this female screw, and we turn from the other part as much as

1/3/R# 1/3/R# A R# T R# 1/3/R# S R# B R# 1 (etc.) MUCH c.180-200 wpm

PPP TURN (secco)

the thickness of the screw-turns so that it becomes like a peg of equal thickness. And we draw

1/3/R# A R# S R#

THICKNESS SCREW-TURNS BECOMES PEG THICKNESS DRAW

two diameters on the base of the piece of wood, and we divide each of them into three equal

1/3/R# T R#

PIECE DIVIDE

parts. And we draw from one of the two points a line at right angles to the diameter. Then we

B R# 1/3/R# T R# S R# 1/3/R#

DRAW POINTS

draw from the two ends of this line at right angles to this diameter, on the whole length of

A R# B R# 1/3/R# T R#

TWO ENDS LINE THE WHOLE LENGTH OF

the peg, two lines at right angles: and this is easy for us to do if we place this peg along a

A R# 1/3/R#

THE PEG LINES EASY PLACE THIS PEG

straight board and scratch it until we reach the screw-furrow. Then we use a fine saw with

S R# R# T R# T R# 1/3/R# B R#

SCRATCH REACH SCREW-FURROW

great care until we have sawed down to the screw-furrow. Then we cut off this third that was

S R# 1/3/R# A R# B R# 1/3/R#

DOWN SCREW-FURROW CUT OFF

marked on the peg. And we cut out in the remaining two-thirds, in their middle, a groove-like

T R# S R# 1/3/R# T R# A R#

CUT OUT MIDDLE GROOVE

canal on the whole length, and its size should be half the thickness of the remaining part. Then

B R# 1/3/R#

CANAL WHOLE SIZE THICKNESS

we take an iron rod and sharpen it according to the screw-turnings. Then we fit it into the peg

S R# 1/3/R# T R# B R# 1/3/R# A R#

ROD SHARPEN SCREW-TURNINGS FIT INTO PEG

with the canal in it. Then we make its end come out in the screw-turns after we have fastened the

S R# 1/3/R# B R#

CANAL MAKE ITS END COME OUT IN THE SCREW-TURNS

two pieces together so that the two are fixed to one another and cannot come apart at all. Then

R R# 1/3/R# T R# R# S

TWO PIECES ARE FIXED TO ONE ANOTHER

we take a small wedge and insert it into the canal-like groove and knock it until the iron rod

S R# B R# T R# 1/3/R#

WEDGE INSERT CANAL GROOVE KNOCK ROD

comes out and lies between the two parts. When we have done this, we fit the screw into a piece

A R# A R#

BETWEEN PARTS SCREW PIECE

of wood into which there has been bored a hole that corresponds exactly to the thickness of the

S R# T R# R# 1/3/R#

HOLE THICK

screw. Then we bore in the sides of this wide hole, small holes side by side, and we fit into

B R# S R#

SCREW BORE THIS WIDE HOLE FIT

them small, oblique round pegs and drive them in until they engage the screw-furrow. Then we

A R# 1/3/R# T R# B R#

DRIVE IN ENGAGE SCREW

take the plank in which we want to make the female screw, and we bore in it a hole of the size of

1/3/R# B R#

PLANK THE FEMALE SCREW BORE HOLE

the screw-peg, and we make a joint between this plank and the plank into which we have fitted the

PEG JOINT PLANK PLANK FIT
screw by strong cross-pieces which we have fastened very solidly. Then we insert the peg that carries
SCREW INSERT

the wedge in to the hole that's in the plank in which we want to cut the female screw, and we bore
WEDGE HOLE PLANK CUT SCREW BORE
on the upper end of the screw, holes in which we place handles. And we turn it until it comes into
SCREW TURN IT UNTIL IT COMES

the plank, and we keep on turning it up and down, and we serve the wedge with blows again and again
PLANK KEEP TURNING UP AND DOWN WEDGE BLOW AGAIN AGAIN
(ATTACH) (b) DO-----,

until we have cut out the female screw with the screw-furrow we wanted.

SCREW' YOU-----, SUPPOSE-----,

so we have made the female screw."

IT'S-----, POLITE TO JAB IN THE GROIN? (begin laughter again)
(subito piano)

(a) ONLY IF IT'S LEGAL!

(s) LIONEL

WAS MOUNTED ON AN OBVIOUS SCREW,

BUT IN GOOD GOING

CONDITION!

(t) DO YOU SUPPOSE IT'S ORIGIN IS

REALLY OBSCURE? (s) AH, MISER, AUNT IS JUST AS

GREAT A SCREW AS EVER! (a) YOU COME

ALL OVER ME

YOU BITCHING

It obviously follows

from the foregoing

that familiar types

of screws are named from the GAME! (b) COME! to which they are attached;

the sense to which they are attached;

the function to which they are attached;

the form to which they are attached;

the quality to which they are attached;

and,

for example:

thing as in bench-screw;

form as in counter-sunk screw;

function as in thumb-screw;

sense as in flat-screw;

quality as in interrupted screw.

There are also many special combinations,

such as:

(nb: take time; turning the page is structural here)

c.200-220 wpm

continue accelerando

Bass, group C enters above the intensity of the moment.

Speakers Group C enter laughing canon at +; conversational voice, cf. related passage p.13. Piano.

Speakers B,D are part of the laugh-canon also.

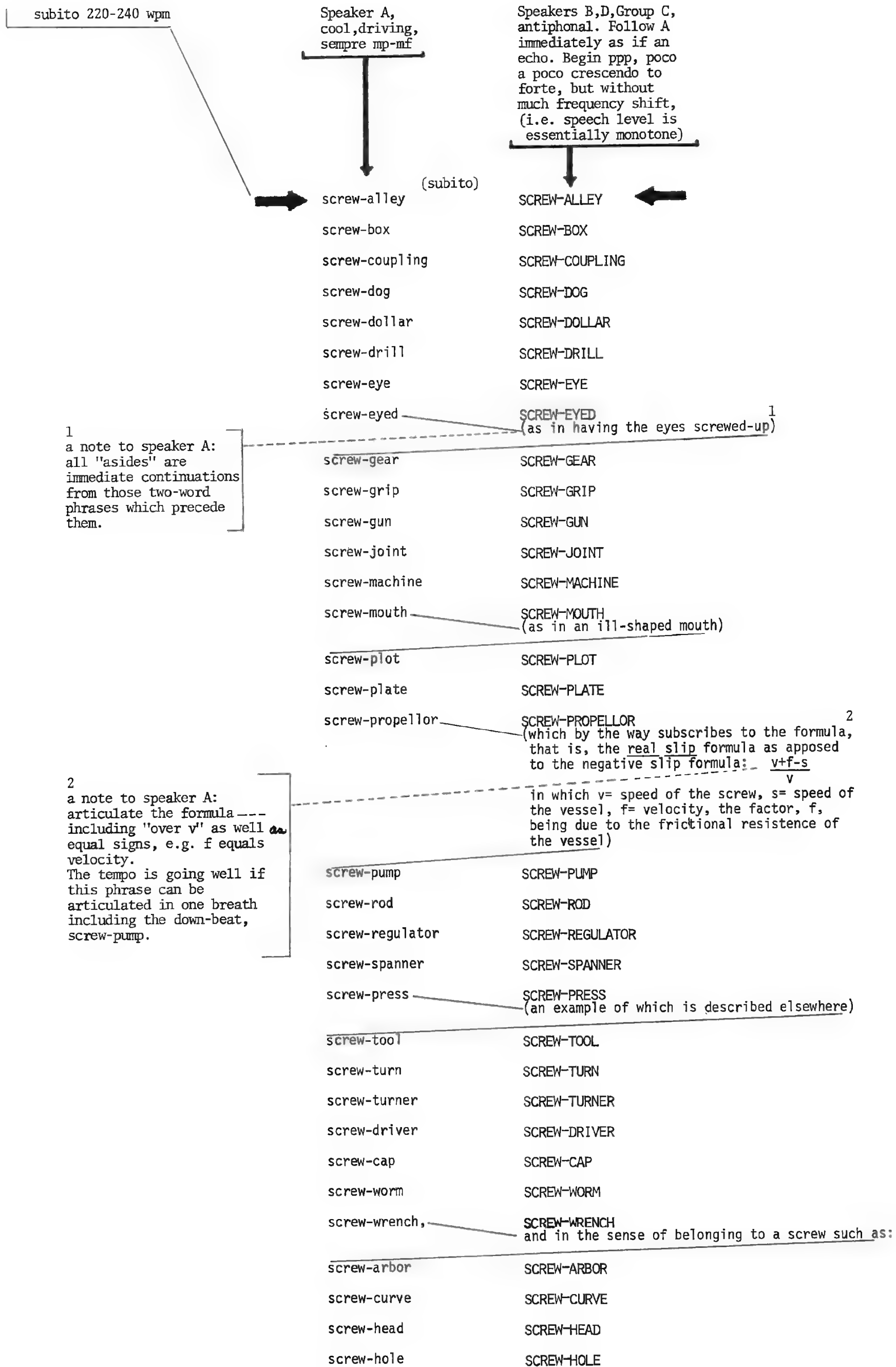
c.220-240 wpm

6

speaker A= fast, cool, poco a poco radical ritardando, mostly via broadening the space between word units

very slow

NOMENCLATURE



un poco
piu
accelerando

c.240-260 wpm

molto ritardando
poco a poco

c.40 wpm (at
cadence)

Subito:
c.120-140 wpm

subito 240-260 wpm
Group C= 2+2, i.e.
BT,SA. BT (dramatic
speech) enter into an
argument, poco a poco
more hysterical. SA
are more in the tone
of previous litanies,
although more precise,
articulate. Motion
between sub-groups is
a very fluid,"swish-
ing" back and forth.
Generally mf, with
weight on side of BT.

Speaker A= in and out of foreground, periodic
accents (almost percussive), especially on
classifications such as:UNC, NC, UNF,NF etc.
A's style approaches that of an auctioneer,
(but very subtly so)

screw-motion	SCREW-MOTION
screw-post	SCREW-POST
screw-shafting,	SCREW-SHAFTING or in appliances operated by a screw such as:
screw-borer	SCREW-BORER
screw-valve	SCREW-VALVE
screw-pad,	SCREW-PAD and additionally in the objective-genitival case as in:
screw-chasing	SCREW-CHASING
screw-cutter	SCREW-CUTTER
screw-maker	SCREW-MAKER
screw-slotting	SCREW-SLOTING
screw-driven,	SCREW-DRIVEN and as you know, screw takes on other forms. For example the 1886 Encyclopedia Britannica volume XXI contains the following:
screwable	SCREWABLE
screwage	SCREWAGE (which is a rare form today)
screwed	SCREWED
screwer	SCREWER
screwiness	SCREWINESS
screwing	SCREWING
screwish,	SCREWISH and furthermore, screw is used up to and including objects which in fact are really <u>screwless</u> such as in the
screw-pine	SCREW-PINE a popular name for a species Pandanus. (In tropical countries, Pandanus Utilis is highly valued for its edible fruits and the fibres of its roots and leaves. The leaves of Pandanus Odoratissimus also yield a valuable fibre. The name of the screw-pine is suggested by the perfect spiral arrangement of the leaves, easily observed in mature specimens, and also from their resemblance to the

pineapple).

(take a long space)

(rather entre nous) By an accord signed in Washington, D.C. ,on November 18th, 1948, the
screw-thread standardization committees of Canada, the United Kingdom, and the
United States accepted a common standardization of screw-threads for their respective
countries and called it the Unified Thread Standard, or U I S. The U I S
standards are published in the A S A Publication volume one, 1949, and are given below.
Eventually, it is hoped that these standard screw classifications will become universal:

(attacca subito)

T	S	A	B
IT ALREADY IS.	MEANING WHAT? TO BE ROWING.	YOU MEAN ALL OVER?	
	There are six standard screw-thread series:		
T	S	A	B
I MEAN OVERALL.	TO WHAT END? TO BE SWINGING.	CAN YOU COLLECT ANY OF IT?	
	and three special series: The latter should not be employed		
T	S	A	B
OF COURSE.	MEANING WHAT? TO BE BODYING.	CAN YOU PUT YOUR FINGER ON IT?	
	until use of the standard series proves impossible.		
T	S	A	B
OF COURSE.	TO WHAT END? TO BEING-----	YOU'RE SIMPLY FORCING THE MEANING OF WORDS.	
	The standard series, based on diameter-pitch measurements,	and,	

TB
 continue
 alternating

tutti:
 poco a poco
 accelerando
 and
 crescendo

rubato

T NOT SOON ENOUGH. A SIDE BY SIDE. B MOST SPERMATOZOA DIE SOON ENOUGH.
 their suggested uses are:
 T HOW SOON IS SOON? S MEANING WHAT? B A SCREW IS A SCREW.
 (1) course-thread series screw, UNC and NC for general use especially
 T MEANING WHAT? A TO BE DURING. B OVER, JUST OVER.
 where rapid assembly is required.
 T RIDICULOUS. S TO WHAT END? A TO BE STROKING. S MEANING WHAT?
 (2) Fine-thread series screw, UNF and NF for applications requiring
 B LAUGHABLE. A TO BE, INSTEAD OF TWISTING BACKWARDS. B
 greater strength, or where the length of engagement is limited.
 T ABSURD. S TO WHAT END? B
 (3) extra fine-thread series screw, UNEF and NEF, for highly stressed
 B IRRELEVANT. A TO BEING.
 parts.
 T INSENSITIVE. S MEANING WHAT? B
 (4) 8-thread series screw, 8N, a substitute for UNC and NC, for
 B STUPID. A BILLIARDS.
 diameters larger than 1 inch.
 T NONSENSE. S TO WHAT END? A TO BE STRIKING THE CUE BALL,
 (5) 12-thread series screw, 12 UN-and-12N, a
 B PREPOSTEROUS. S BELOW THE CENTER. MEANING WHAT? A TO BE-----
 continuation of UNF and NF, for diameters larger than 1 1/2 inches.
 T FIDDLE-DE-DEE. S --SIDE-STROKE-TWISTING? B TO BE-----
 (6) 16-thread series screw, 16UN and 16N, a continuation of UNF and NF for
 B --HIGH-OBLIQUE-SCREWING? S TO BE-----
 DIDN'T YOU EVER HEAR OF A JURISPRUDENTIAL CONSTRUCTION SCREWING UP-----
 diameters larger than 2 inches.
 A --SLOW-SCREWING? S TO BE-----
 MISDEMEANORS INTO FELONIES FOR EXAMPLE? T ON THE CONTRARY,
 (7) the three special-series screws are 8UN, UNS, and NS.
 WASN'T WILKINS PROPHETIC WHEN HE SAID, " THE CHIEF INCONVENIENCE OF THIS INSTRU-
 MENT IS THAT IN A SHORT SPACE IT WILL BE SCREWED UP INTO ITS FULL TS
 LENGTH?" B HOW SHORT IS SHORT?
 recognizes 8 thread classes distinguished from each other by the amount of screw-allowance,
 T SHORT! B WE'RE NOT GETTING ANYWHERE SCREW-BEAN!
 or, screw-tolerance. These classes which are based on length of engagement are:
 T SCREW-MOSS!
 (1) screw classes 1A, 1B provide liberal allowance for assembly ease, even
 B SCREW-PALM!
 when threads are dirty or slightly damaged.
 T SCREW-S T E M !
 (2) screw classes 2A, 2B are for the production of bolts, screws, nuts, and
 B SWISS-CANON R A M M E R !
 other commercial fasteners.
 T F L O R I O O O - S C R E W W W W - R I D E !
 (3) screw classes 3A, 3B are for close tolerance work where no allowance is required.

(ancora SA)

PRECISELY.

a tempo
continue
accelerando

S TO WHAT END? A TO BE CRICKET? S MEANING WHAT? A TO BE. S IS IT? T IMMATERIAL.
(4) screw classes 2 and 3 apply to both external and internal threads.

A I DON'T KNOW, EXCEPT-----WHENEVER WE STOPPED IN THE WOODS--
However, in addition to the U TS class,

WE COULD HEAR THE QUEER, CREAKING RASP OF THE BIG BORING GRUB WHICH THEY
there is also the A TS(American class), the W TS(Whitworth class), the

CALL THE SCREW-WORM. S MEANING WHAT? A TO BE SINGING. S TO WHAT END? A TO BE S--C--
BA TS (British class), the M TS (French class), and the IS TS

R--E--W? T WHY DON'T WE BE IT TOGETHER? S THAT WOULD BE FUN!
(the INTERNATIONAL class), all of which makes screw-interchangeability

c.260-280 wpm

Group C= dramatic
speech + "voicing",
generally forte;

1 BREATHING =
very disjunct,
choking, gasping
quality, poco a
poco accelerando
on repeats, into:

2
a kind of cheer-
leader quality, but
more hysterical, as
if "losing the game"
into:

3
CANONS which embody the
above, but which change
characteristics accord-
to their context at the
moment (e.g. sarcasm).
Change lengths, timbres,
tempi, rates between
voice entries, intensities,
etc. Each entry embodies
the content of the first
model, but is indicated in
the score only as C canon
entry 2, C canon entry 3,
etc. In certain cases end
points may hocket, cf. below,
or overlap considerably
with the surrounding texts.

B O.K.-----A BREATHE IN (group breathes) EXPIRE (S)
slightly more complex since the screw-system is slightly different in each case. ← SATB
A BREATHE IN (group breathes) EXPIRE (KA) ← SATB
A BREATHE IN (group breathes) EXPIRE (R) ← SATB
A BREATHE IN (group breathes) EXPIRE (U) ← SATB
(group repeats the above sequence once
more, then proceeds:)

A [IN-EXPIRE (group breathes) S
(together) A (S)
T (KA)
B (R) ← SATB
B (U) ← SATB

A [IN-EXPIRE (group breathes) S
A (S)
T (KA)
B (R) ← SATB
B (U) ← SATB

(attacca subito)

T YOU ARE GETTING BETTER. A EXPIRE INDEED. S IS THIS SUPPOSED TO BE
Other screw details are as follows:

AN EXAM OR SOMETHING? B IT SHOULD BE FUN. B THEY USED TO CALL THIS
(a) power-transmission screw-threads include the acme thread,

T TAKING A SCREW. I THINK IT IS FUN, DON'T YOU? A COME ON-----
the general purpose thread, and the 29 deg-stub thread.

KEEP THE MECHANISM GOING, SATB THAT'S IT, SATB BREATHE-EXPIRE: 3
(b) A TS's for high strength bolting are used with pressure ← (C canon entry 2)

T (S) A (KA) B (R) S (U) BREATHE-EXPIRE: (C canon entry 2)
vessels and other surfaces. They can be applied to hot or cold

surfaces. To: (c) American standard taper pipe threads,

(d) American standard straight pipe threads adopted by A SA consist of 5

joint types: (1) pressure tight joints with sealer, (2) pressure tight joints
without sealer, (3) free-fitting mechanical joints, (4) loose-fitting

mechanical joints with lock-nuts, (5) loose fitting mechanical joints for hose
couplings. (repeat rhyme 3 times)

(--get a little faster
by the end)

Speaker D= drunken quality
as before, forte.
Rhyme is to be
repeated 3 times,
words get closer
and closer together;
quality is almost
a drunken mimick-
ing of Group C
cheer, above.

(Speaker A, attacca subito after last rhyme repeat)

(un poco allargando)

Machine screws are defined according to head types as follows:

→ C canon entry 3)

Speaker D=
drunken
quality,mf

flat head, MIRACULOUS, MORTAL, MUCKIBUS,

round head, BOOZED,

fillister head, BUDGY,
→ C canon entry 4)

oval head, BEMUSED,

hexagon head, BLIND,

socket head. BUNG-EYE-QUEERED. Eyebolts are classified as rivit, nut, or screw,

and can be had BREWED, on a swivel. Driving recesses for screws used in modern practice
are:

hex socket, BIT,

phillips, BOSKED,

drilled-spanner, BEERED,

fluted socket, OVER-SEEN, OVER-SPARRED, OVER-TAKEN!

Speaker B
whisper,
attacca subito
c.160-180 wpm

continue
allargando

c. 130-150 wpm

Speakers B+D=
child-like
quality as
before. Speaker
B also continues
whisper level.

BEING:

1

2

frearson,
badger

slotted,
baggage

slotted-spanner,
bawd

clutch,
hack

pozi-drive,
beef

one-way.
bird → C canon entry 5)

basket

Set screws are used for fastening
bloss flyer.

things to shafts to prevent relative
blouzalinda hiver.

rotation. They are available in a
bobtail holer.

variety of head and point styles, such as:

hollow-oval point, hop .

hollow-flat point, hooker.

hollow-half-dog point, picker.

square-head-cone point, horse.

square-head-cup point, high.

bun BUT → C canon entry 6) roller.

1

2

poco
B
poco
accelerando

speaker A=
progressively
more agitated,
driving,
quality of a
circus-
carnival-
barker, stress
classes, e.g.
"type AB"

c.160-180
wpm

continue
accelerando

Speaker D=
drunken
quality,
p-pp;
philosophical

IF WE WERE TO GO

MAKING ENDS MEET,

Setscrew holding-power is proportional
blouzabelle jade-keep. house-

or,

PUTTING THE DEVIL IN HELL,

to seating torque.

brim- maid-marion. bite-

or,

GRINDING OUR TOOLS,

Shaft-hardness should be at least 10
bulk- kittie- jam. hog-

Rockwell C points less than the setscrew point.

or,

TAKING ON A

bona- knock-em-down. handle-

SPLIT-ARSED MECHANIC, OR

SUCKIN G

belly-bump light- frigate. have-

THE SUGAR-STICK, OR LOSING THE

MATCH,

Locking fasteners are used to prevent
bore- magpie- fantart.hustle-

loosening of a threaded fastener in service.

The wide variety
bounce- quaedam-

and pocketing

THE STAKES?

available
vault.tighten-

differ vastly in design, performance, and function.

roba-madam-

Some examples are:
laundress. hire-

or,

go---

STARGAZING?

(1) seating lock;

COULD YOU SAY WHAT YOU WERE

DOING?

joy-

carrian. hustle-

ah,

ha,

THAT'S THE TRICK.

quail-

jerker. hole-

(3) prevailing torque;

AH, HA,

AH

bum-

lindabrides-

(4) wedge;

quean. horse-

(5) blind;

(6) quick-release.

bung-

loneduck-

PERHAPS,

kittock. huddle-

brush-

jiggle-

cyprian. huff-

Coach and lag screws are available in cone and gimlet points.

bed-

mark-

mutton. high-

(C canon entry 7)

press-

founcing-

jill. hop-

Self-tapping screws are available according to body form and head types.

bit-

quicumque-

vult!

ASA
Of-

classifications are:

bat-

fommer-

click-

pap-

type AB, used in pierced or punched holes where a sharp point for starting is need-

maggie-

mouse-

ed. Type B, a blunt point

chuck-

space-thread screw.

Type
mare-

BP, used for locating

trumpee-

and aligning holes. Type C, another

blunt point

type. Type U, hammered or mechanically forced into work.

muddle-

Type D,

for
vestal-

rethreading clogged, pretapped holes.

junt-

Type E, another blunt point type.

Type
cross-

G, for low-strength

quim-

materials. Type J, same as type D.

Type BF is used to

jack-

reduce stripping. Parenthetically, screw-thread inserts are useful in many cases to provide

moth-

CORK-

hug-

increased thread strength and life.

cow-

Holes in which threads have been stripped,

or
jog!

WE:-

SPRUNG

SLEW!

ECONOMY

NB: [u] attacks should be a little sloppy during this passage

take considerable time to thin the canon out

7

130-150 wpm

all speakers except A extract phoneme (U) as indicated. Begin as high in pitch as possible; form clusters, change spacing between parts, vary timbre etc.;

poco a poco decrescendo as voices get lower and lower in pitch until they are as soft, low, and moan-like as possible by the cadence.

Speaker A keeps a steady pace, generally mf-f, although at the outset he may be somewhat louder as voices enter singing. At the outset his voice may partially come through, sufficient to give an "idea" of the story. Eventually, A will emerge in prominence.

Group C shares this section, dramatic speech, f; all available speakers continue (U).

In 1929 there were 254 establishments devoted to the manufacture of screws and screw products. The number of employees (average for the year) was 18,749, and the wages paid were \$26,802,000. The value of products of screw makers (U) was around \$82,000,000. Admittedly, more recent figures would undoubtedly be higher. (U) (N) As a measure of how sophisticated the screw business has become, I should like to relate the following personal story: (N)

My brother-in-law has an unusual occupation. (U) (I) He works for the United States Government. (a) (I) He is an expert on screws. He travels 120 miles each day to do his work. Basically, he is in charge of which of the thousands of varieties of the screw, particularly as used by the military, will become obsolete as a result of a new screw on the market. He is a dedicated man. Sometimes I kid him about being a neo-madame because, in fact, he acts as a go-between for the screw-maker and the screw-user. His end of the screw business is very complicated indeed. What happens is the following: A new screw is announced. He sorts through the screw-manuals of screws already in use. From these he determines which screw is to be replaced by the new screw. Then he checks his files to determine which governmental agency is now using the screw to be replaced. To this particular screw-user, he sends official details concerning the screw determined to be obsolete and specifications regarding the replacement screw. He requests of the screw-user a detailed inventory of their obsolete screw-stock-in-hand. Upon receiving this information my brother-in-law checks his list of obsolete screw-warehouses against their current stockpile of obsolete-screws to determine which can best accommodate the new obsolete-screw. Having done this, he alerts THE GREAT DIFFICULTY MET WITH IN REMOVING AN OLD SOLE----

the particular obsolete-screw-warehouse. The obsolete-screw-warehouse

MEANING WHAT?
BAT

acknowledges. He alerts the screw-user. The screw-user acknowledges.

SCREWY.
S

Next he determines along with the obsolete-screw-warehouse the date or

TO WHAT END? TO WEARING OUT.
BAT S

THEN, ONLY,

dates on which the obsolete-screw may be received and conveys this information to the

MEANING WHAT?
BAT

(00000000000000H),

screw-user. The screw-user acknowledges, ships his obsolete-

WORTHLESS.
S

(00000000000000H),

screw-stock on the determined date after having alerted the obsolete-screw-warehouse,

TO WHAT END? TO CHANGING THE WORD TO SHAFT!
BAT S

ON LY . THEN, "ALL YOU ARTS, BAT

while simultaneously sending a copy of the obsolete-screw-stock shipment to my

SCREW TO THE HIGHEST, FOR MY MAIN PIECE IS NOW-----A----- DOING!"
(00000000000000H), ON LY THEN-----,

brother-in-law. The obsolete-screw-warehouse confirms receipt of the

obsolete-screw-shipment to the screw-user and sends a confirming copy to my brother-in-

law, who, in turn, confirms receipt of this information to both the obsolete-screw-

warehouse and the screw-user. This having been accomplished, my

brother-in-law alerts the screw-maker to prepare the new-screw-shipment to be shipped

to the screw-user, alerts the screw-user to be prepared to receive the new-screw ship-

ment from the screw-maker. They both acknowledge that they are prepared.

The screw-maker additionally sends my brother-in-law the precise date of shipment of the

new-screw-stock. My brother-in-law acknowledges this and forwards

this information to the screw-user. The screw-user acknowledges. Then

my brother-in-law alerts the screw-maker that it is OK to ship the new-screw-stock to the

screw-user. The screw-maker ships. The screw-user receives.

Normally, a given transaction ends at this point. However,

it is clear that the operation can become far more complicated when there is more than

one obsolete screw-user, more than one new-screw-maker, or more than one obsolete-

Speaker D= dramatic speech, mf, prominent. Continue to articulate (U) when possible

general dynamic is about mf now (except for A)

general dynamic is about mp now (Except for A)

general dynamic is about p now (except for A)

general dynamic
level is about
pp now
(except for A)

screw which can be replaced by one efficient new-screw.

Occasionally this happens.

With industrial acceleration being what it

is, it is even possible that a new-screw on the market intended to replace a screw

or screws which are thereby rendered obsolete, may itself become obsolete before it has

been used because of an even newer-screw-variety.

My brother-in-law is a

dedicated man.

NIENTE (finalmente)

(a long silence)

(coda)

c.110-130
wpm

In Heron's Pneumatics certain implements outside of the five powers (six powers according to modern thought) are described. Especially interesting are his devices which produce circular movements as a result of hot air or steam streams.

For example there is an altar where a fire is lit and the hot air from this hollow altar, streaming through four bent pipes, makes puppets dance.

Authorities contend on the strength of such playthings that the Ancient Greeks could have invented the steam engine if only they did not have slaves which made such an invention superfluous.

Clearly, this is not true, for the engine had to wait for the screw as we know it to be refined.

(attacca subito)

ritardando

c.90-110 wpm
speakers Group C=
litany, sotto voce,
pp

c.70-90 wpm
speaker D= a soft
drunken quality,
and a soft forte

IF WE:
P

MEANING WHAT?

TO WHAT END?

MEANING WHAT?

TO WHAT END?

MEANING WHAT? TO

TO WHAT END? TO

TO ATTRIBUTES.

TO EXAMINE.

TO DEEP.

TO THE BASE.

OUT.

OUT.

DIPPED

RATHER

DEEP

DIPPED

DEEP

RATHER

RATHER

DIPPED

RATHER

DEEP

DIPPED

DEEP

DEEP.

DEEP.

DIPPED.

RATHER.

RATHER.

DIPPED.

1967-1969
Urban, Illinois/
La Jolla, California

PREMIERE: SAN DIEGO BALLET STUDIO
Choral Ensemble Presents
A Trick Or Treat Program

By DONALD DIERKS
Music Critic, San Diego Union
It may never be known for sure if the concert given last night at the San Diego Ballet studio on Fifth Avenue was scheduled for Halloween intentionally, or by happenstance. Either way, it is accurate to call the New Music Choral Ensemble program a Halloween concert on several counts.

It was fantastic, grotesque and other-worldly, and the hobgoblin was conventional. It was a treat or a trick depending on the degree to which you could bring yourself to believe in the great pumpkin.

IMAGINATION NEEDED

One's enjoyment in the "new" theater depends now in large part on how much imagination one takes to the theater with him, and how much he is willing to participate and cooperate with the actors. Avant-garde theater is not usually a passive experience, and neither is it an experience to be cherished by anyone who particularly admires form, balance, content, design, technique and acquired concepts.

The work of the eleven-member New Music Choral Ensemble was largely improvised, even though there were obvious guidelines and the same kind of loose discipline that is found in good seminar discussions. Everyone tries to stay on the discussion topic.

CALLED TEDIOUS

As for the "choral" in the group's name, what was done was not so much singing as choral reading and team moaning. With this there were movements in a quasi modern dance style, with the restriction that every action was done in slow motion, or as if under water.

I believe the idea might have been to convey a dream world or trips into fantasy-land. In any

case, I found "Warm-up: Warm," "The quality of Soft Is Not Straining" and "Mass" tedious almost beyond endurance.

The Magnificat for six sopranos by Chihara was very little better, although it may have had some slight organization.

"Pas De Cinq" by Kagel was good fun. I'll call it a pantomimed precis of "Madame Butterfly," "The Great Gatsby," "The Return of the Native" and "The Snows of Kilimanjaro" performed in collage.

"Maledetto" by Gaburo, who leads the ensemble, was a work that combined a precise spoken technological language with non-sense language not unlike some of the hermetic poetry of Ger-

trude Stein that revels largely in sounds rather than meanings. In this case the idea was much too long and largely a failure, unless the intention was to bore, in which case it was a brilliant success. Such is art today.

Kenneth Gaburo is a bona fide composer—you even can find his name in your Schwann Catalog, so some of his things have been recorded.

However, since leaving Illinois for California, he has taken up with a new discipline he has dubbed, with admirable clarity, "compositional linguistics." It all has to do with language as music, or music as language, or something like that.

One thing you may be sure: compositional linguistics has nothing to do with music as music, or language as language. III served up almost two hours of word salad to an unusually tolerant young audience. For instance, contrabass player Bertram Turetzky, took the word "inside," broke it into various constituent phonemes, and clucked, hissed, squeaked, hummed, and sang these beautiful sounds while simultaneously battering his instrument with bow, fist, palm and what-have-you.

The only other "music" on the program was an adaptation of this idea. An out-of-focus score (which would have been illegible even if it were in focus) was flashed on a screen, while off to the side, fancily written words were projected for poor Jack Logan, who tried desperately to interpret the soul of the words by playing the trumpet and mouthing the syllables simultaneously.

The most agonizing part of the evening, however, was the 30-minute "Lingua II (Maledetto)," an exercise in sniggers. The hero of this piece was the word "screw," and you can imagine the jollity of it all.

I can't say I enjoyed the experience, but I survived.

May I suggest to III that for people interested in words, those program notes are simply awful? Nobody really can tell the players with that scorecard.

It says on the program that what we heard was part "of a massive six-hour theater generally entitled 'Lingua' (1965-1970)." I think I'd cheerfully pass up the remaining four hours on the basis of Saturday's two-hour sample.

John Cage:
Where are we going and what are we doing?

Frank Bonacquisti
Bob Feldman
Susan Lane
Anna Sussman
directed by
Pat Argo
reading by
William Brooks

William Brooks:
Stages

Barbara Dalheim
Jim Hurt
Tamie Kotoskie
Alan Stein
Leon Thurman



Kenneth Gaburo:
Maledetto

New Verbal Workshop:
Carol Ames
Dale Cockrell
William Brooks
Joan Korb
Norma Marder
Herbert Marder
Richard Wagner

A musician, avant-garde composer Kenneth Gaburo most certainly is. But much else—at least on the evidence of his work presented Thursday night at Cal State Long Beach by his superbly trained "choral ensemble"—he isn't.

Gaburo founded the first edition of his New Music Choral Ensemble in 1965 while he still taught at the University of Illinois. At that time its efforts were directed primarily to avant-garde choral literature, and the virtuosity of its accomplishments has been documented on two commercially available recordings.

The current group, based at UC San Diego where Gaburo moved in 1968, is called the NMCE III, with only one holdover from the Midwestern prototype.

Variety of Talents

The seven performers who appeared Thursday night went far beyond mere singing. Their finely honed talents reached out to encompass nearly every sort of individual and group sound of which the human voice is capable, plus acting, mime and dance. And instead of standing primly in proper gleeclub rows they ranged freely about, more like an experimental theater troupe than an old-fashioned choral group.

Mixed media is hardly uncommon these days, and can, of course, work spectacularly well. Yet ironically enough it was Gaburo's most "conservative," sound-oriented piece which made the most telling impression Thursday. The evening's program

was devoted to the first two parts of what the program notes called "a massive six-hour theater generally entitled 'Lingua' (1965-70)."

The second section, which came after the intermission, was a 45-minute essay in what is essentially a speaking chorus of the type which has flourished of late in modern choral literature.

Seven Voices

A baroquely elaborated disquisition by a single speaker on the properties of the screw, it calls upon the accompanying contributions of six equally virtuosic voices. The result is a masterpiece as an aural experience, deftly juxtaposing vocal sound and music with both the denotative and connotative meanings of words.

The first half of the program consisted of five of the six movements of "Lingua I," in which individuals or the group were called upon to enact a variety of purposeful characters. Accompanying instrumentalist Bertram Turetzky enlivened his opening double-bass solo with his accustomed artistry, and there were moments of striking individual accomplishment elsewhere.

But the whole was undercut by what must be described as pretentious self-indulgence and half-baked implementation on Gaburo's part. And his predilection in his work for sophomoric sexual innuendos (which marred "Lingua II" to no obvious purpose, as well) seemed in the final analysis less a dramatic device than a personal hangup.

Exasperating

THE WASHINGTON POST
B10 Monday, March 22, 1971

By Alan M. Kriegsman

The trouble with some avant-garde remedies for the dullness of mainstream art is that the cure is occasionally worse than the disease.

In principle, the multimedia experiments of the New Music Choral Ensemble III, presented in a free performance at the Museum of Natural History Saturday evening, seemed both valid and intriguing. Once the fascination of mere eccentricity had worn off, though, the effects were numbing and ultimately exasperating. Or, at least, so I found them.

This certainly didn't destroy my belief in the virtue of esthetic risk-taking, and I congratulate the Smithsonian's Division of Performing Arts for bringing us such provocative material.

It's true that a negative reaction can sometimes be a sign of the emergence of difficult new concepts, concepts that demand patience and insight. And I am willing to concede that the failure may have been mine—insufficient perception, or resilience, or both, on my part. But I'd be more inclined to grant these possibilities if the evening's ingredients hadn't seemed so familiar.

The NMCE III is an ensemble of nine young performers, most of them graduate students at the University of California at San Diego, where the group is presently based. Their varying backgrounds and interests include the composition, performance and improvisation of music, as well as linguistics, electronics, computers, theater, dance and film. The noted avant-garde composer Kenneth Gaburo serves as director.

New Music Choral Ensemble III, Kenneth Gaburo, director. Presented in the National Museum of Natural History Auditorium by the Division of Performing Arts, Smithsonian Institution. Participating artists: Bonnie Barnett, Lin Barron, Sherry Dorn, Bruce Hittentach, Bruce LeBlas, Robert MacDougall, Alan Johnson; guest artist: Bertram Turetzky, contrabass. Jack Logan, trumpet. All-Gaburo program: Inside, quartet for one doublebass player; The Flight of Sparrow, for one actor and tape; Nante's Joynt, for voices, tape and projections; Mouthpiece, sextet for one trumpet player and projections; Poesies, for seven sculptured humans and tape; Lingua II (Maledetto), for virtuoso speaker and six bodies.

I don't know what happened to New Music Choral Ensembles I and II, but III, which played at the National Museum of Natural History Saturday night, courtesy of the Smithsonian Institution's Division of Performing Arts, was presented at the National Museum of Natural History Saturday night, courtesy of the University of California at San Diego.

Babel
a consort of language

the Depot
January 12, 13, 14, 1973

NEWS OF MUSIC

Ensemble III Fails To Communicate

By IRVING LOWENS
Star Staff Writer

Automation House: Gaburo

The program of Ken Gaburo's works at Automation House on March 12 did little to bolster his reputation as a leading contemporary music innovator. The event, personally supervised by Gaburo, suggested, rather, that he fancies himself a poet, gag writer, director, and all-around experimental theater man. The few actual musical impulses were interesting enough, but they were mired in what was mostly an evening of half-baked theatrical sketches. Some of these were inventive, but Gaburo rarely developed them with sufficient technical skill or discipline. Promising ideas went bad, skimpiness was confused with economy, sloppiness was confused with informality, and teenage bull-session humor was disguised as sophisticated word play. Too bad, because the performances were by NMCE III, a group of capable and creative young performers, most of them graduate students at the University of California's La Jolla campus where Gaburo teaches. At their best, they were able to give their material some plasticity; and they functioned in a fascinating dual capacity as half-human beings, half-automats.

The program's only completely successful moments were in one of the five movements of *Lingua I*. The program notes explained that the title of this work derives from Gaburo's concern with "body linguistics other than verbal." Regardless of what that means, it appeared to work well in the third movement, *Dante's Joynt*. The spasmodic gestures and shouted interjections of the performers who advance menacingly towards the audience, combined with a sinister, pulsating taped score and a color film of malignant cell growth, all produce a strangely overwhelming impression. Also admirable from a performance standpoint was *The Flight of Sparrow*, in which a pantomimist responds to a set of increasingly demanding and contradictory

instructions from an unseen speaker. Sherry Dorn gave a most poetic account of the fragile sparrow, in spite of the repulsive instructions ordering her to assault her genitals and jump in and out of an imaginary box filled with rotten eggs. Two other movements, *Inside* and *Mouthpiece*, involved the not exactly new or entertaining gimmick of a single performer doing multiple-duty as instrumentalist, vocalist, percussionist, and sound-effects man. Both pieces seemed thoroughly mastered by their respective performers, Benjamin Turetzky (bass) and Jack Logan (trumpet). Finally, *Poesies*, a still-life study, is another instance of a plausible idea sabotaged by incongruous outside elements, this time banal ramblings from taped voices.

But the worst was yet to come. The one remaining work, *Lingua II*, is subtitled *Maledetto*, and there is little doubt as to whom Gaburo's malediction is directed at: the audience. This helpless body had to sit through a half-hour long discourse on the history and utility of the screw. Yes, I said screw. As a "virtuoso speaker" droned on about this lowly mechanism, a half dozen of his colleagues argued and bantered with one another, the result being some predictably off-color puns on the one-word subject. It is unlikely that even a kindergarten audience could be amused by these and the other cutesy, not quite-obscenities sprinkled throughout the program. My reaction was—screw it.

ANDREW DCHREN

HIGH FIDELITY / musical america

[MORE]

The program consisted of portions of Gaburo's lengthy "theater piece" called "Lingua," involving voices, instruments, body movement, tape and projections. The performers were mostly blue-jeaned and barefoot. Some segments were solos—a bass player in one and a trumpeter in another, both of whom accompanied themselves with vocal noises, and a girl who executed an antic mime in response to tape-recorded "instructions." Others were basically choral in nature. In one section, called "Dante's Joynt," the ensemble moved through a series of gestures and vocal inflections to frozen pugilistic poses, while the tape projector threw up abstract images that looked vaguely like larvae burrowing into a gelatinous mass.

In "Maledetto," the ambitious section that occupied the entire second half of the program, members of the audience were asked to sit on stage, while the ensemble gathered in front of them in a kind of makeshift living room.

As "virtuoso speaker" Alan Johnson read a technical disquisition on the mechanical device known as a screw, replete with obvious double-entendres, while the rest of the group intermittently drowned him out with a doggedly salacious hubbub.

It was pretty sophomoric, and that was one of the evening's major difficulties. There was such an obsession with mode and mannerism that content went down the drain. It's a fine idea to exploit the rhythm and texture of words, as opposed to their meanings; to investigate the expressive potential of the voice apart from words and tunes, and to search out the congruences between the dynamics of movement, sound and imagery. But, the spectator is bound to ask, to what end? On this program, at least, the disparate elements were never meshed together into some commanding or novel Gestalt.

Still, the group is clearly possessed of much individual virtuosity, discipline and dedication, which are the qualities, I think, the audience was so quick to respond to. Nor would I rule out the likelihood that the NMCE III may eventually produce something more coherent in design and less trivial in substance. Right now, one would guess, they're at the sound-and-fury stage; significance, perhaps, is to follow.

LINGUA II: MALEDETTO forms the second part of a six-hour theater, generally entitled: LINGUA. The entire work was composed during the period: 1965-1970. The four sections which constitute the theater are:

LINGUA I: [POEMS AND OTHER THEATERS]:

1. POESIES: [Composition for 7 (or more) sculptured humans and tape]
2. MOUTH-PIECE: [Sextet for one trumpet player and 3 projector (slide) systems]
3. DANTE'S JOYNTE: [Composition for 6 shouting voices, overhead amber spot, 16mm film, 2 channel audio]
4. INSIDE [Quartet for one double-bass player]
5. THE FLIGHT OF SPARROW [Composition for 1 actor and tape (or for 2 actors)]
6. CANTILENA III [Octet for soprano and violinist]
7. GLASS [Composition for SATB soloists and 4 percussionists]

LINGUA II: MALEDETTO [Composition for 7 virtuoso speakers]

LINGUA III: IN THE CAN: [A dialectic mix in 3 rounds; 40 actors, slides, film, tape]

LINGUA IV: THE FLOW OF [1]; [Composition for assorted phenomena]

2

Maledetto, --- some notes:

A. GENERAL REMARKS:

1. Seven speakers are divided into four basic groups: Speaker A= male [variable as to vocal timbre, but leaning more toward tenor quality]; Speaker B= male [bass-baritone]; Speaker group C= quartet [soprano, alto, tenor, bass]; Speaker D= female [soprano or mezzo-soprano].
2. When thus disposed, the speaker groups are contrapuntal to each other, and to within themselves [i.e., each speaker performs many 'roles']. Additionally, speakers B,D, and group C form various other ensemble associations during the course of the composition, namely: (a) BCD functions as a unison ensemble; (b) BCD functions as a contrapuntal ensemble; (c) BD functions as a duo; (d) CD functions as a quintet; (e) D functions as a transitional 'link' for all other groupings.

B. NOTATION:

1. Each group, A,B,C,D, is designated by a particular type-print [these type-prints hold when speakers combine in various fashions, except as noted below, cf. B.2]:

speaker A= For instance compare SCROFA with OLD FRENCH escroue or escro

speaker B= *canary tail-trading mount, fen sparrow, fly-girling out-owlart!*

group C= TO WHAT END? TO SCREW THEM BEYOND THE WORTH OF THINGS.

(constant for each quartet speaker; the score denotes which member is speaking by the symbols: S,A,T,B)

speaker D= OR PERFORM A WIPE AT THE PLACE

2. When speakers B,C,D act as a unison or contrapuntal ensemble, (e.g. p.6), the following type-print is used, [the exception is the large S-symbol which occurs at the very beginning]:

FIRM IN SUBSTANCE NOT TOO DRY NOT TOO GREEN BUT IN BETWEEN

3. During speaker group C activity, and during certain speaker B,C,D activity, the symbols: S,A,T,B refer to the quartet members (group C). When bracketed, as follows, the symbols refer to speaker B, or D, i.e.: /B/ (bass)= speaker B; /S/ (soprano)= speaker D.

4. The letters: S,C,R,E,W are used to enclose textual material for each speaker (except speaker A). A given letter shape constitutes a local phrase for that speaker with which it is associated, (e.g., p.3-4, group C: letter S).

An adjacent, ordered succession of all of these letters constitutes one kind of macro-phrase. This ordering is shared by several speaking groups, e.g.:



p.1-4	p.5	p.6	p.7	p.7
S	C	R	E	W
[BCD]	[D]	[D]	[D]	[D]
[BD]	[C]	[C]		
[C]				
[B]				

A non-adjacent, ordered succession of all of these letters constitutes another kind of macro-phrase. This ordering occurs within a given speaking group, e.g. group C:

p.3-4	p.5	p.6	p.9	p.10
S	C	R	E	W

[LITANY
SECTION]

5. Speaker A controls tempo measured in words per minute [wpm]. All other speaker texts [whether enclosed as noted, or not] are mapped onto A's transmission and, therefore, are controlled by A's tempo. A's tempo is not affected by these mappings [although certainly, certain contextual adjustments will necessarily obtain--primarily for dramatic purposes. However, in no case should it appear to an observer that A's tempo is being 'regulated' by any of the other speakers].

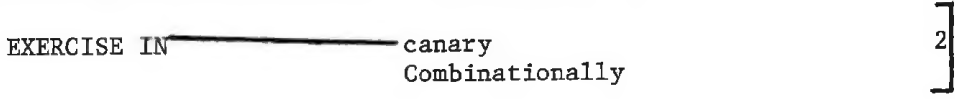
Left-right margins, within which wpm rates obtain, are designated by:  and . These spaces remain constant until an arrow [left, right, or both] changes a previously designated space. Thus, say, on page 8 [no arrows given], it is understood that the previously designated space [page 7] still holds.

Left-right margins, as given, may enclose words [i.e., 'boundaries', as if set by a typewriter], or a combination of words and 'empty' spaces [silences]. Where empty spaces are involved, the given tempo is measured 'as-if' words were there. Boundaries set by enclosing letters [as noted above] are not to be confused with marginal spacing [unless, of course, they happen to coincide], e.g., page 5, group C:



In general, spaces between typed lines have no metrical function. This is also true for top-bottom page margins [i.e., the last line of a given page proceeds immediately to the first line of a following page]. Exceptions obtain when an accelerando or ritardando is understood to still be operative [e.g., page 18].

6. When particular phonemes are to be drawn out [thus approaching singing], horizontal lines are attached, e.g., page 5, speaker D.
7. Dotted lines indicate some particular local connection which might otherwise be overlooked. This notation also obtains on a macro-level when speaker D acts as a transitional connector.
8. When lines are to be performed simultaneously, brackets, which appear in the right marginal space, group them accordingly. The number of lines [not necessarily the number of speaking parts] is also given, e.g., page 2:



9. For speaker A, certain 'micro-goals' are noted thusly:



Apart from textual significance within speaker A's part, these 'cues' generally serve to trigger various other speakers into action.

10. For speaker A, macro-phrases are denoted by Arabic numerals 1-7.

11. The score uses both alphabetical and linguistic [phonemic] notation. The latter, except for BCD ensemble sections, appear in parentheses:

(I) as in in	(æ) as in pass	(ʌ) as in but	(E) as in fed	(m) = m	(ɔ) as in fall
(N) = n	(P) = p	(S) = s	(k) = k	(i) as in feet	
(f) = f	(a) as in hot	(ʒ) as in four	(e) as in play	(ɪ) as in sing	
(ks) as in speak	(r) = r	(d) = d	(t) = t	(u) as in fool	

C. TERMINOLOGY:

The text, of course, provides its own description. However, in addition, a variety of descriptive qualities are given to each speaker. On one level they generally refer to some articulatory, timbral, and dynamic state. On another level they generally refer to some dramatic [actual], poetic, and metaphoric state. An outline is given below. Of particular importance is the slow rate of change of any state associated with a given speaker, [e.g., the rate of dynamic change in speaker B's part, spanning the entire composition; or, the rate of dramatic change in speaker group C's part spanning the entire composition]:

SPEAKER A

Speaker A generally tends to be apart from the group. He does not "react" to the group. His long-range goals trigger various voices into action. When A's part seems to change in character [i.e., deviations from normal speaking], these changes must appear to be his own reactions to his own statements [e.g., a humorous line; an inside joke; a more passive, bored reading; gliding over a much rehearsed speech; a more spirited reading, as if caught-up in his own jargon--but not its significance]. At times, A may appear to be an historian, a mere "reader", a pontiff, a circus barker, a teacher, an auctioneer---but in all cases, very subtly so,---and never as an actor, for his lines are the lines of indifference.

SPEAKER B

Speaker B is always cursing. His curse spans the entire composition as follows: p.2 whisper [forced], fortissimo; p.7 whisper, forte; p.11 whisper, mezzo-forte; p.14 whisper, piano; p.21 whisper, pianissimo. [cf. below for BD duet]; [cf.addendum note 12]

SPEAKER GROUP C

Speaker group C, as it proceeds through a variety of changes of state, appears to be transformational. Dramatically, and metaphorically, however, it is essentially reactive. It questions, observes, notes, argues, polarizes, incites, et alia. It appears to change state, but does not. It poses, but does not directly propose. It seeks, but does not find. Its broad qualities are as follows: p.3 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo B + trio SAT]

- p.5 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo S + trio ATB]
p.6 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo T + trio SAB]
p.9 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo A + trio STB]
p.10 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo B + trio SAT]

NB: each member of group C has an opportunity to be the 'inquisitor' in this section

- p.10 Canons: conversational voice, piano, 1+1+1+1 overlapping; s,a,t,b order
p.11 Canons: conversational voice, piano, 1+1+1+1 overlapping; s,t,a,b order
p.12 Canons: conversational voice, piano, 1+1+1+1 overlapping; a,t,b,s order
p.13 Canons: conversational voice, piano, overlapping as given in score
p.13 Canons: conversational voice + laughing [random entries], piano
p.16 Canons: conversational voice + laughing [random entries], piano [related to previous entry]

- p.18 Argument: dramatic speech, mezzo-forte, 2+2; TB [argument], SA [an emotional litany]
p.20 Togetherness: dramatic speech, forte, 1+1+1+1 alternating; also antiphonal A+ SATB
p.23 Computer: dramatic speech, fortissimo, 1+1+1+1; solo B + trio ATS [litany becomes computerized]; SATB
p.24 Inversion: dramatic speech, forte, 1+3 [solo S + trio BAT--now trio becomes inquisitor], SATB extracted U
p.26 Coda: sotto voce, pianissimo, 1+1+1+1 alternating as given.

SPEAKER D

Speaker D likewise proceeds, and is accompanied, by a wide variety of states. In general she is transformational, i.e., she essentially comes to certain realizations and acts on them positively:

Speaker D [solo], with a 'drunken' quality: p.7 mezzo-piano; p.7 piano; p.7 pianissimo; p.8 mezzo-forte; p.14 pianissimo; p.14 fortissimo; p.14 forte; p.20 forte; p.21 mezzo-forte; p.22 piano-pianissimo; p.23 fortissimo; p.26 a 'soft' forte

Speaker D [intersecting with B; BD duo], child-like, playful qualities: p.2 fortissimo; p.8 forte; p.22 piano

Speaker D [intersecting with C; a quintet]; dramatic speech, voiced phonemes: p.5 forte; p.6 mezzo-forte; p.9 mezzo-piano; p.13 [conversational voice + random laughs], piano; p. 16 [cf. p.13]; p.23 [dramatic speech], forte; p.25 [dramatic speech, voiced-phoneme (ooooooooh), mezzo-forte. NB: ultimately speaker D, in this aspect, rejects group C.

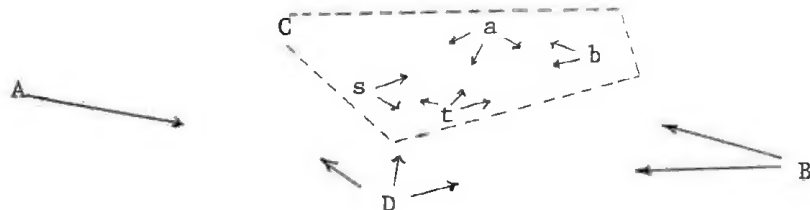
Speaker D also functions as a transitional connector for all speakers [including other 'D's']. In this position she becomes Speaker A's antagonist. NB: the morpheme [BUT] is imbued with a very large number of significations. The transitional connecting units may be grouped as follows:

p.2 But, [If---/DB/]
p.4 No--- [/AB/]
p.5 Go: [/DC/]
p.6 Go: [/A-tutti/]
p.6 Again: [/DC/] all fortissimo,
p.6 Go! [/DC/] dramatic speech,
p.7 Furthermore: [/DC/] somewhat cursing
p.7 And---
p.7 Go: [tangle,]
p.7 Go---
p.7 Overmore: [Batter---rock(s)]

p.7 But, [If---/DB/]
p.8 Nevermind, [/A/]
p.8 You--- [gilded]
p.8 Get [off---]
p.9 And, [move---]
p.9 And See [/tutti/] all forte,
p.13 If [/DCB/] dramatic speech,
p.13 You'll come, [/DCB/] less cursing,
p.14 Out! [blowed---] more rejecting
p.14 And, [muggy---]
p.14 Only to: [eye---]
p.14 Again, [/AB / /Tutti/ /AC/]
p.20 To: [swipe---]
p.21 Being: [miraculous(ly) ---taken]

p.21 But, [If--- /DB/]
p.22 Perhaps, [A,B,C/] all piano,
p.22 If by: [malt pecking---] dramatic speech,
p.22 We, clearer realizations,
p.22 If by: [cork podding---] hopeful
p.22 We,
p.23 If by: [mellow pushing---]
p.23 If by: [clear podging---]
p.23 We, [/C/]
p.23 And--- [/C/]
p.23 If our--- [/DC/]
p.23 And--- [/C/ /A, tutti/]
p.25 [then, only (ooooooooh) only
then]
p.26 If we: [dipped rather deep] coda: action

9. Maledetto is primarily a living-room, or salon composition. It works better in the round. Each speaker should sit on an object of different height [e.g. a chair, bass stool, podium, box, instrument case, stuffed pillow, floor]. One spatial arrangement is:



10. Speakers A,B,D, and group C each should have a separate floor lamp. Maledetto is in progress as audience enters [preferably with dim, or no houselights]. In most cases the floor lamps should be sufficient to illuminate the audience space.

11. Maledetto has been recorded on CRI-SD-316 by NMCE III: Alan Johnson [speaker A]; Bruce Leibig [speaker B]; Elinor Barron [speaker D]; Sherry Dorn [soprano], Bonnie Mara Barnett [alto], Bruce Rittenbach [tenor], Robert MacDougall [bass]--[speaking group C]. This edition of the composition is respectfully dedicated to them.

12. With respect to the 'whispering' designation for speaker B I intend: 'noise-band' speech [characteristics of whisper + voicing]--rough, caustic, gravel-like. Not unlike the voice of a long time-half opened mouth-cigar smoking-poker player who consistently loses.

D. ADDENDUM REMARKS:

1. Speaker A's wpm rates should not be interpreted as having to be transmitted with machine-like invariability. Sometimes larger, or smaller-than-normal type spacing between words [still metrical] is intended to break up such regularity. Sometimes stretching a word, and quickening others is dramatically necessary. Further, it is not to be assumed that wpm rates require a temporal equivalence between one word and the next with respect to duration, [e.g., say, between the word: a and the word: puppet; i.e., a ≠ puppet with respect to duration]. Neither should it be thought that wpm rates obtain on a syllabic level [e.g. a ≠ pup ≠ pet], or on a phonemic level [e.g. a ≠ p#u#p#p#e#t]. What is required is the metrical fluidity of speech within the constraints of: (1) an 'averaged' wpm transmission, and (2) dramatic intent. These statements hold, generally, for the other voices as well. On the other hand, passages which are mapped onto A's transmission rate may indeed be moving at faster or slower rates. This is necessarily true because the total articulatory content of speaker B, say, may be larger or smaller than speaker A's at any given wpm segment. Thus very complex bi/poly/meters obtain. Sometimes these provide a basis for metrical modulations as well.

2. Continuity is crucial even where no sound exists to establish it.

3. When voice A is quoting there is no need to say "I quote", "end quote" unless the text uses these words specifically.

4. Pronunciation of proper names should always be slightly weighted so as to suggest their poetic, scatological, or dramatic character, e.g.: Jost Amman (suggests just a man), Henry Maudslay (suggests Henry, Maud's lay), Blaeuw's (suggests blows), Heron (suggests hair on).

5. All underlined words are to be given somewhat greater stress in relation to the context in which they appear.

6. Maledetto does not speak to the audience.

7. Maledetto must be well-rehearsed. Scores are used during performance for dramaturgical reasons.

8. The high density of the words: IN, INTO is intentional. The word: OUT is a major structural goal appearing in the most crucial sense during the coda. Thus, it might be of value to consider all of that which precedes the coda to be one structural 'upbeat':

IN ————— INTO ————— OUT.

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